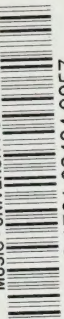


MUSIC - UNIVERSITY OF TORONTO



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Burleigh, Henry Thacker  
(comp. and arr.)  
Negro spirituals

M  
1670  
B87N4  
v.2





The  
Celebrated

# Negro Spirituals

Arranged for Solo Voice by

H.T. Burleigh


Second Album

Containing 10 Negro Spirituals

G. Ricordi & Co.  
London Ltd.

Printed in England





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# NEGRO SPIRITUALS

## Album No. 2

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# NEGRO SPIRITUALS

Album No. 1

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1	Swanee River
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M  
1670  
B87N4  
V.2



1032129



THE plantation songs known as "spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals and other religious exercises.

They were never "composed," but sprang into life, ready made, from the white heat of religious fervor during some protracted meeting in camp or church, as the simple, ecstatic utterance of wholly untutored minds, and are practically the only music in America which meets the scientific definition of Folk Song.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

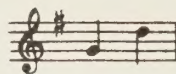
It is a serious misconception of their meaning and value to treat them as "minstrel" songs, or to try to make them funny by a too literal attempt to imitate the manner of the Negro in singing them, by swaying the body, clapping the hands, or striving to make the peculiar inflections of voice that are natural with the colored people. Their worth is weakened unless they are done impressively, for through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

H. T. B.

# Balm in Gilead.

Duration  
about 2 min.

Jer. VIII. 22.



Negro Spiritual  
Arranged by  
H.T. BURLEIGH.

**Andante**

VOICE. *mf* There is a

PIANO. *mf*

Balm in Gil-e-ad, To make the woun-ded whole There is a

*a tempo*

Balm in Gil-e-ad, to heal the sin-sick soul. Some -

*mf a tempo*

*rit.*



times I feel dis - cour-aged, And think my work's in vain, But

*a tempo*

then the Ho - ly Spir - it, Re - vives my soul a - gain There is a

*rit.* *a tempo*

*poco rit.* *a tempo*

Balm in Gil - e - ad, to make the wounded whole There is a

Balm in Gil - e - ad, To heal the sin - sick soul. If

*rit.* *a tempo*

*rit.* *a tempo*

you can preach like Pe - ter, If you can pray like Paul, Go

home and tell your neighbour, "He died to save us all"— There is a

*rit.* *a tempo*

*rit.* *a tempo*



Balm in Gil - e - ad, To make the wound - ed

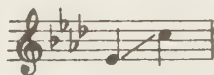
whole There is a Balm in Gil - e - ad, To

*rit.* heal the sin - sick soul — *p* To heal the sin - sick soul. *molto rit.*

# De Gospel Train.

Duration  
about 1¼ min.

"Git on bo'd lit'l' children?"



Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

**Moderato.**

Voice.

De gos-pel train am a - com-in', I

hear it jus' at han, — I hear de car-wheels rum-blin', An'

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roll-in' thoo' de lan, Den git on bo'd lit'-l' chil-dren, Git on bo'd lit'-l'

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written in a single treble clef staff, and the piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are: "roll-in' thoo' de lan, Den git on bo'd lit'-l' chil-dren, Git on bo'd lit'-l'".

chil-dren, Git on bo'd lit'-l' chil-dren, Dere's room for many a mò? I

The second system continues the musical score. The vocal line includes the lyrics: "chil-dren, Git on bo'd lit'-l' chil-dren, Dere's room for many a mò? I". The piano accompaniment features a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The system concludes with a *p* dynamic marking.

hear de train a - com-in', She's com-in' roun' de curve, She's

The third system continues the musical score. The vocal line includes the lyrics: "hear de train a - com-in', She's com-in' roun' de curve, She's". The piano accompaniment features a *f* (forte) dynamic marking. The system concludes with a *f* dynamic marking.

*(with increasing fervour)*

loos-en'd all her steam an' brakes An' strain- in' ev'- ry nerve. Den git on

bo'd lit'- l' chil - dren, Git on bo'd lit'- l' chil - dren, Git on

bo'd lit'- l' chil - dren, Dere's room for man-y a mo? De



fare is cheap an' all can go, De rich an' poor are dere, — No

*p*

sec-ond class a - bo'd this train, No dif'-rence in de fare. Den git on

bo'd lit'-l' chil-dren, git on bo'd lit'-l' chil-dren, git on

*p*

*rit.* bo'd lit'-l' chil-dren, Dere's room for man-y a mo? *pp*

*sotto voce*

*rit.* *pp*

# \* Didn't My Lord Deliver Daniel?

Duration  
about 1¾ min.

From "Jubilee Songs" of the  
United States of America

Negro Spiritual  
Arr. by H. T. BURLEIGH

*Andante*

Voice

Piano

*mf*

Did - n't

my Lord de - liv - er Dan - iel; 'd'liv - er Dan - iel, d'liv - er Dan - iel, Did - n't

*mf*

my Lord de - liv - er. Dan - iel, An' why not - a ev - e - ry man? He de -

\* Pronounce "dident"

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liv-er'd Dan-iel from de li-on's den, Jo-nah from de bel-ly of de whale, An' de

He-brew chil-dren from de fier-y fur-nace, An' why not ev-e-ry

*mf*  
man? Did-n't my Lord de-liv-er Dan-iel, d'liv-er Dan-iel, d'liv-er

Dan-iel, Did-n't my Lord de-liv-er Dan-iel,— An'

why not - a ev - e - ry man? De win' blow Eas' an' de

*rit.* *p* **Tempo I.**

win' blow Wes' It blow like de judg - ment day, An'

*cresc.*

*p meno mosso* *f* **Tempo I.**

ev'ry poor soul that nev - er did pray Will be glad to pray that day. Did-n't

*p meno mosso*



my Lord de-liv-er Dan - iel, d'liv-er Dan - iel, d'liv-er Dan - iel, Did-n't

my Lord de - liv - er Dan - iel An' why not - a ev - e - ry man? I

set my foot on de Gos-pel ship, An' de ship it be-gin\_ to\_ sail, It

land-ed me o-ver on Ca-naan's shore, An'I'll nev-er come back an-y more. Did-n't

Tempo I.

my Lord de-liv-er Dan - iel d'liv-er Dan - iel, d'liv-er

Tempo I.

Dan - iel, Did - n't my Lord de-liv-er Dan - iel An'

*f*

*rit.*  
why not - a ev - e - ry man?

*rit.* *f* Tempo I. *f* *ff*



# Ev'ry Time I feel de Spirit.

Duration  
about 3 min.



Negro Spiritual  
Arranged by  
H.T. BURLEIGH.

**Voice.** *Slowly, with breadth and reverence* *mf*

Ev - 'ry time I — feel de

**Piano.** *p* *mf*

Spir - it mov-in' in ma heart, I will pray, — Ev - 'ry

time I — feel de Spir - it mov-in' in ma heart, I will

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*mf*

pray. ——— Up on de mount - un ma Lord spoke, ——— Out o' His

*mf*

mouth came ——— fi-er an' smoke. ——— Jer-dan Rib - ber chil-ly an

col', ——— chill de bod - y ——— but not de soul ——— O ev-'ry

*colla voce*

time I ——— feel de Spir - it mov-in' in ma heart, I will



pray. \_\_\_\_\_ Ev - 'ry time I \_\_\_\_\_ feel de Spir - it

*poco rall.* mov - in' in ma heart, I will pray. \_\_\_\_\_ All a -

*poco rall.*

- roun' me' look so shine \_\_\_\_\_ Ask me Lord if \_\_\_\_\_ all was

mine. Ain't but one train runs dis track, \_\_\_\_\_ It runs to

*f a tempo*

Heav - en — an' runs right back. — O ev - 'ry time I — feel de

*poco rall.*

*f a tempo*

*rall.*

*pp Adagio*

Spir - it mov - in' in ma heart, I will pray. — Ev - 'ry

*mf rall.*

*pp Adagio*

time I — feel de Spir - it mov - in' in ma heart, I will

*smorzando*

*p*

*pp*

pray. I will pray. —

*p*

*pp*



Duration  
about 1¾ min.

# Go down, Moses

(Let my people go!)

Exodus VIII

Negro Spiritual  
Arranged by  
H. T. BURLEIGH

**Lento**

Voice

Piano

*p*

*dim.*

When

Is - rael was in E - gypt's lan' Let my peo - ple go, Op -

- press'd so hard they could not stand, Let my peo - ple go.

Go down, Mo - ses, 'Way down in E - gypt's lan', —

*mf*

Tell ole ——— Pha - roh, to let my - peo - ple

*rit.*

*p*

go.

*a tempo*

*cres - - cen - - do*



Thus saith the Lord, bold Mo - ses said,

Let my peo - ple go, If not I'll smite your

first born dead, Let my peo - ple go.

Go down, Mo - ses, 'Way down in

E - gypt's lan', — Tell ole — Pha - roh To

let my peo - ple go! —

*f molto rit.*

*ff*

*Ped.*

\*



# I stood on de Ribber ob Jerdon.

Duration  
about 1¾ min.

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

*Andante cantabile.*

Voice.

Piano.

I stood on de rib-ber ob

Jer - don, To see dat ship come sail - in' o - ber,

Stood on de rib-ber ob Jer-don, To see dat ship sail by.

Oh, <sup>\*)</sup>mo'n-er doan yo' weep! W'en yo' see dat ship come

sail - in' o - ber, Oh, mo'n-er doan yo' weep! W'en yo'

*rit*

see dat ship sail by.

*a tempo* *mf*

\*) mourner.



O sis - ter } yo' bet - tah be read - y, To  
broth - er }

*mf*  $\hat{p}$   $\hat{p}$

see dat ship come sail - in' o - ber, Sis - ter } yo' bet - tah be  
Broth - er }

$\hat{p}$   $\hat{p}$   $\hat{p}$   $\hat{p}$

read - y, To see dat ship sail by.

Oh, mo'n-er doan yo' weep, W'en yo' see dat ship come sail - in' o - ber,

*mf*

Shout Glo-ry Hal - le - lu - jah! W'en yo' see dat ship sail

*rit.*

*Red.* \*

by. I stood on de rib-ber ob Jer-don!

*a tempo* *rit.* *pp* *dim.* *ppp*

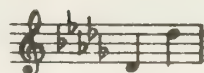


Duration  
about 2  $\frac{3}{4}$  min.

# My Lord, what a \*mornin'

Rev. VIII, 10

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.



**Adagio non tanto.** *p*

**VOICE.**

My Lord what a morn-in',

**PIANO.**

*p*

*mf*

My Lord what a morn-in', Oh, my Lord what a morn-in', When de

*mf*

stars be-gin to fall, When de stars be-gin to fall.

\*NOTE: In one of the earliest editions of the Jubilee songs this word was "mournin'."

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My Lord what a morn - in', My Lord what a

*mf*

*p*

*mf*

morn - in', Oh, my Lord what a morn - in'; When de

stars be-gin to fall, When de stars be-gin to fall.

*a tempo*

*mf*

*rit.*

*a tempo*

*poco più mosso*

Done quit all my worl' - ly\_ways

Jine dat heb-ben-ly ban' Done quit - all - my -

*f cresc. e rit.*

worl' - ly ways jine dat - a heb-ben-ly ban' Oh!

*rit. molto*



*mf* Tempo I.

My Lord — what a morn - in', My Lord — what a

*mf*

morn - in', Oh, my Lord what a morn - in', When de

*f* *colla voce*

stars be-gin to fall. ———

*p* *rit. e dim.* *pp*

Duration  
about 1¾ min.

# Oh, Didn't it Rain.

Gen. VII. 4



Arranged by  
H. T. BURLEIGH.

**Voice.** *Moderato.*

**Piano.** *f*

*mf* *rit.*

Fo' - ty

days fo' - ty nights when de rain kept a - fall - in', De

*a tempo*

wick - ed clumb de tree, an' for help kept a - call - in', For they

heard de wa - ters wail - in' Didn't it rain, ———

*cresc* - en - do

rain ——— didn't it rain ——— Tell me No - ah, ———

*rit.* *molto rit.*

didn't - it rain ———

*a tempo*



*poco meno mosso*

Some clim'd de moun - tain, Some clim'd de hill,

*p poco meno mosso*

Some start - ed sail - in' an' a - row - in' wid a will;

Some tried swim-min' an' I guess they're swim-min' still, For they

heard de wa - ters roar - in' Didn't it rain,

*p cresc - en - do f*

rain, \_\_\_\_\_ didn't it rain, \_\_\_\_\_

*ff* *rit.*

No - - - ah

Tell me No - ah, \_\_\_\_\_

*mf molto rit.*

didn't it rain \_\_\_\_\_ Didn't it rain.

*a tempo* *p*

Duration  
about 2 min.

# Wade in de water

Negro Spiritual  
arranged by  
H. T. BURLEIGH

Andante

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante'. Dynamics include *f* (forte) and *mp* (mezzo-piano). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes lyrics with melisma lines (e.g., 'Wade \_\_\_\_\_ in de'). The piece concludes with the instruction 'poco rall.' (poco rallentando).

Wade \_\_\_\_\_ in de

wa - ter, Wade \_\_\_\_\_ in de wa - ter, chil - dren,

Wade \_\_\_\_\_ in de wa - ter, Cod's a - goin' to troub - le de

*poco rall.*



wa - ter      See dat band all dress'd in white, —

*f tempo*

God's a - goin' to troub - le de wa - ter.      De Lead - er — looks like de

*p*

Is - rael - ite, —      God's a - goin' to troub - le de wa - ter.

*p*

Wade \_\_\_\_\_ in de wa - ter, Wade \_\_\_\_\_ in de

The first system of the musical score for 'Wade in the Water'. It features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'Wade \_\_\_\_\_ in de wa - ter, Wade \_\_\_\_\_ in de'. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The right hand plays chords and single notes, while the left hand plays a steady bass line. The tempo is marked 'p' (piano).

wa - ter, chil - dren, Wade \_\_\_\_\_ in de wa - ter,

The second system of the musical score. The vocal line continues with the lyrics 'wa - ter, chil - dren, Wade \_\_\_\_\_ in de wa - ter,'. The piano accompaniment continues with the same musical texture. The tempo is marked 'p' (piano).

God's a - goin' to troub - le de wa - ter. See dat band all

*poco rall.* *f tempo*

The third system of the musical score. The vocal line continues with the lyrics 'God's a - goin' to troub - le de wa - ter. See dat band all'. The piano accompaniment continues with the same musical texture. The tempo is marked 'poco rall.' (poco rallentando) and 'f tempo' (f marcato).

dress'd in red,— God's a-goin' to troub-le de wa - ter. It

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The lyrics are "dress'd in red,— God's a-goin' to troub-le de wa - ter. It". The piano accompaniment is in grand staff (treble and bass clefs). The piano part features chords in the right hand and a steady eighth-note bass line in the left hand. There are dynamic markings of *p* (piano) and *f* (forte) in the piano part.

looks like de band dat Mo - ses led.— God's a-goin' to troub-le de

The second system of the musical score. The vocal line continues with the lyrics "looks like de band dat Mo - ses led.— God's a-goin' to troub-le de". The piano accompaniment continues with the same rhythmic pattern. There are dynamic markings of *p* (piano) and *f* (forte) in the piano part.

wa - ter. Wade \_\_\_\_\_ in de wa - ter,

The third system of the musical score. The vocal line has the lyrics "wa - ter. Wade \_\_\_\_\_ in de wa - ter,". The piano accompaniment continues with the same rhythmic pattern. There are dynamic markings of *p* (piano) and *f* (forte) in the piano part.



Wade \_\_\_\_\_ in de wa - ter, chil - dren, Wade \_\_\_\_\_ in de

*rall. e cresc.* *f allargando*

wa - ter, in de wa - ter, God's a - goin' to troub - le de

*p* *colla voce* *sfz* *mf*

wa - ter. \_\_\_\_\_

*p* *pp*

# Weepin' Mary.

Duration  
about 1¼ min.



John XX. 11

Negro Spiritual  
Arranged by  
H. T. BURLEIGH.

**Moderato.**

**VOICE.**

**PIANO.**

*p*

If there's

an - y - bod - y here like weep - in' Ma - ry, Call up - on your

*p*

Je - sus, an' He'll draw nigh. If there's an - y - bod - y here like

*pp*

weep - in' — Ma - ry, Call up - on your Je - sus, an' He'll draw nigh

*mf* O, — glo - ry, glo - ry hal - le - lu - jah! Glo - ry be to

*p* my God, who rules on high! —







# POPULAR VOCAL ALBUMS

Original and English text

## Celebrity

### THE CARUSO ALBUM

Your tiny hand is frozen  
A Vuchella  
Santa Lucia  
Ay-ay-ay  
Je crois entendre  
The Portrait  
Ideale  
La donna è mobile

*Puccini*  
*Tosti*  
*Marzials*  
*Friere*  
*Bizet*  
*Donaudy*  
*Tosti*  
*Verdi*

### THE GIGLI ALBUM

Mattinata ("Tis the day)  
None shall sleep to-night  
Addio a Napoli  
La Danza  
Fenesta che lucive  
Ombra mai fu (Largo)  
Strange Harmony  
Marechiaré

*Leoncavallo*  
*Puccini*  
*Cottrau*  
*Rossini*  
*arr. De Meglio*  
*Handel*  
*Puccini*  
*Tosti*

### THE JOAN HAMMOND ALBUM

Oh, my beloved father  
Suicidio  
In quelle trine  
Ebben, n'andro lontana  
Love and music  
Madre pietosa  
L'uccellino  
Ritorna vincitor

*Puccini*  
*Ponchielli*  
*Puccini*  
*Catalani*  
*Puccini*  
*Verdi*  
*Puccini*  
*Verdi*

## Negro Spirituals

The celebrated Burleigh arrangements—English text

### VOLUME I

By an' by	O Peter, go ring-a dem bells
Deep River	Steal away
I got a robe (Heav'n, Heav'n)	Swing low, sweet chariot
I want to be ready	'Tis me, O Lord
Nobody knows the trouble	Were you there
I've seen	

### VOLUME II

Balm in Gilead	I stood on de ribber ob Jerdon
De gospel train	My Lord, what a mornin'
Didn't my Lord deliver	Oh didn't it rain
Daniel?	Wade in the water
Ev'ry time I feel de Spirit	Weepin' Mary
Go down, Moses	

## Operatic

### SOPRANO

Vissi d'arte  
Un di ero piccina  
Caro nome  
Elsa's Dream  
Saper vorreste  
Ah! lo so

*Puccini*  
*Mascagni*  
*Verdi*  
*Wagner*  
*Verdi*  
*Mozart*

### MEZZO-SOPRANO No. 1

Sulla vetta tu del monte  
Stella del marinar  
Ah! mon fils  
O mio Fernando  
Faites-lui mes aveux  
Stride la vampa

*Puccini*  
*Ponchielli*  
*Meyerbeer*  
*Donizetti*  
*Gounod*  
*Verdi*

### MEZZO-SOPRANO No. 2

Voi che sapete  
Si le bonheur  
Terra adorata  
Piangerò mia sorte ria  
Condotta ell'era  
Kommt ein schlanker Bursch

*Mozart*  
*Gounod*  
*Donizetti*  
*Handel*  
*Verdi*  
*Weber*

### CONTRALTO

Voce di donna  
O del mio dolce ardor  
Il segreto  
Lascia ch'io pianga  
Sposa Euridice  
Che farò senza Euridice  
Re dell'abisso

*Ponchielli*  
*Gluck*  
*Donizetti*  
*Handel*  
*Gluck*  
*Gluck*  
*Verdi*

### TENOR No. 1

Che gelida manina  
Celeste Aida  
Lohengrin's Narration  
Salut, demeure  
Una furtiva lagrima  
Questa o quella

*Puccini*  
*Verdi*  
*Wagner*  
*Gounod*  
*Donizetti*  
*Verdi*

### TENOR No. 2

E lucevan le stelle  
Serenade: Apri la tua finestra  
Lohengrin's Farewell  
Com'è gentil  
La donna è mobile  
M'appari tutt'amor

*Puccini*  
*Mascagni*  
*Wagner*  
*Donizetti*  
*Verdi*  
*Flotow*

### BARITONE

Pescator, affonda l'esca  
Quand'ero paggio  
O Star of Eve  
Eri tu  
Deh vieni alla finestra  
Largo al factotum

*Ponchielli*  
*Verdi*  
*Wagner*  
*Verdi*  
*Mozart*  
*Rossini*

### BASS

Ella giammai m'amò  
Si la rigueur  
Vecchia zimarra senti  
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